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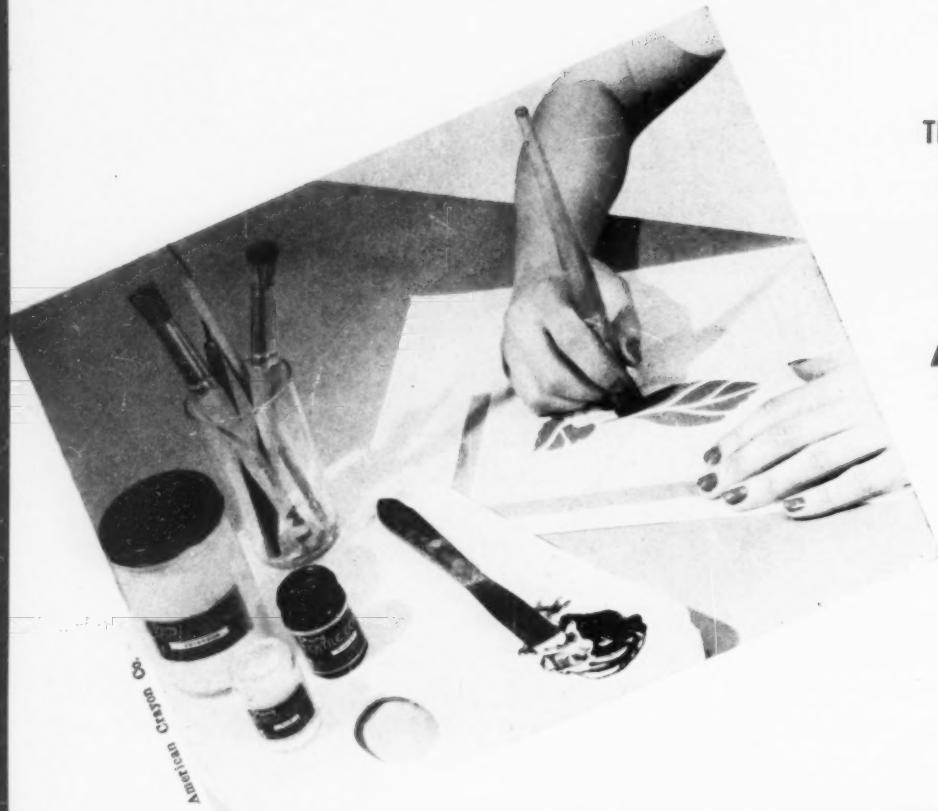
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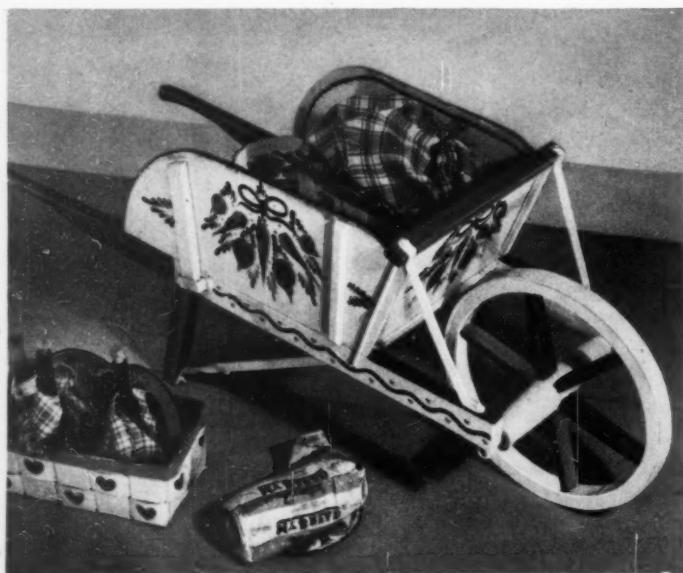
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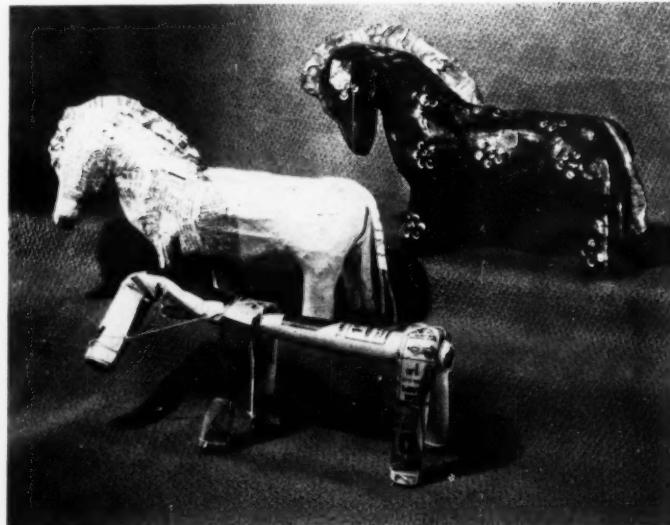
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ART news and oddities

HIGHLIGHTS OF THE MONTH

PHOTOGRAPHIC MASTER'S SHOW: The camera work of Alfred Stieglitz will be on exhibition through April 27th at the San Francisco Museum of Art. Covering his famed photographs from the 19th Century European period thru his last efforts in New York City, the 58 prints and four gravures are here collected for the study of art-enthusiasts.

DRIFTWOOD FLYING TO HAVANA: One of the strangest cargoes ever shipped from Miami via air has just arrived at the studio of Mrs. Serafina Giguel, prominent Havana interior decorator. It consisted of three grotesque bundles of wave-battered driftwood, collected by Miami sculptor, Ralph Humes and pruned into abstract, decorative shapes. The cargo was valued at "several hundred dollars" and suggests an unusual and profitable hobby for art enthusiasts, who might well consider selling the flotsam to department store display departments, decorators, florists or curiosa collectors.

PRATT GRADUATES SHOOTING HIGH: John Fischetti now an editorial cartoonist for NEA Service . . . George Thompson at art dept. of Charles Scribner's Sons . . . Jon Nielsen on the faculty of Cartoonists & Illustrators School, N.Y.C. . . . Philip Best recently held one-man watercolor show at Petit Pigalle Galleries, N.Y.C. . . . Charles & Eva Newman, both Pratt graduates, in husband-wife pastel show, Hempstead, L.I. The duo also teach art at Malverne High School's adult education program . . . Margaret Murphy instructor of ceramics for Spring term at Armstrong Evening College.

CITY COLLEGE ART CHAIRMAN HONORED: Professor Albert P. d'Andrea, director of planning & design at City College, N.Y.C. has been elected to the Academy of Fine Arts at Perugia, Italy. In '47, d'Andrea was similarly honored by the Royal Society of Arts in England.

OHIO OIL & WATERCOLOR SHOW: The 10th Annual Ohio Valley Competition will be held at the Edwin Watts Chubb Gallery in Athens, Ohio, July 1-31. Open to residents of Ohio, Indiana, Pennsylvania, Kentucky and Illinois. \$500 in prizes and purchases; \$2.50 entry fee. Entry cards due June 1st. For full data contact: Dean Earl Seigfred, College of Fine Arts, Ohio U., Athens, O.

COMPETITION: The 58th Annual Denver Art Museum show is open to artists residing in 22 states west of Mississippi. All media accepted. \$1.00 fee. Many purchase prizes. Entry card and work due by May 10. Contact: Denver Museum, 1343 Acoma St., Denver, Colorado.

\$3000 OPEN COMPETITION: For any U.S. citizen. 2nd Annual Festival of Arts at Laguna Beach, Calif. No fee. Media: oil, watercolor or pastel. Limitation: work must be reproducible with living figures. Entry card due May 1st, work on May 15th. Contact: Festival of Art, 650 Broadway, Laguna Beach, Calif. •

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See special article, page 179, this issue of DESIGN



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GREEN INK ORIGINATED almost three thousand years ago, it appearing on many ancient Greek manuscripts and having apparently been used exclusively to quote or describe the actions of young Emperors who had not yet reached their majority. . . . Sepia ink originated with the Romans in the 1st Century B.C., who obtained it as juice from cuttlefish.

HISTORIC ROADWAY: The Appian Way, celebrated highway to Rome, was constructed in 312 B.C. under an unknown architectural engineer, over the footpath of goatherds.

PALETTABLE INFORMATION: If you wish to see the world's earliest collection of palettes and brushes, pay a visit to the display in the Writer's Room at the Louvre. The Egyptian art tools are three thousand years old.

ROYAL FLUSH: John Robert Cozens (1752-1797) was a master delineator of brilliant color. His grandfather was a sometime amateur dabbler who ran the Russian Empire under the name of Peter the Great.

WHAT HATH MORSE WROUGHT? Samuel F. Morse, inventor of the telegraph, was a noteworthy portrait painter, who earned upwards of \$9,000 a year with his brush. (The equivalent in today's currency of a cool \$40,000.)

TO THE QUEEN'S TASTE: Wilhelmina of the Netherlands, late mother of Queen Juliana, is known to philatelists as the designer of a relatively rare postage stamp. She was a watercolorist of note and her paintings are avidly sought by collectors.

HIDDEN TALENT: Not long ago, the restoring experts at the Metropolitan Museum of Art, while cleaning Botticelli's "Three Miracles of St. Zenobia," unearthed two shrouded corpses in a casket. Either the artist or a fastidious contemporary had replaced the grisly spectacle with a seated figure.

NOTEWORTHY QUOTE: "Give me mud and I will paint the skin of a Venus out of it, if you allow me to surround her figure as I please." —Delacroix.

MODESTY, THY NAME IS BERTHA: Edouard Manet's wife, Berthe Morisot, the great-grand-daughter of Fragonard, always signed her beautiful paintings with her maiden name, refusing to capitalize on her husband's fame.

FIRST LADY OF PAINTING: Earliest known female artist to sign her work was Kora, 7th Century B.C. daughter of Dibetades, famed Greek sculptor. •

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THIS MONTH'S COVER: was prepared by the color research department of E. I. DuPont de Nemours, leading producer of paints for commercial and arts-crafts purposes. The DuPont Company also publishes a beautifully illustrated, full-color brochure, "Peter Hunt's 'Transformagic'", describing the use of paint in the creation of Pennsylvania-Dutch furnishings and decoration. Copies may be ordered through DESIGN's Book Dept. at 25¢ each. (Offer applies to subscribers only, for whom DESIGN will absorb all shipping charges.) •

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MAY, 1952

g. alan turner, editor

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Your department of information on art research

By

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

A scene in a movie showed Chopin's portrait being painted by an artist who was using tube colors. Is this correct for that time?

- Chopin died in 1849. Oil colors in tubes were listed in an artists' materials catalogue in England about 1840.

Can colza oil be used for painting?

- No. Colza oil is rapeseed oil. This oil can be considered a non-drying oil.

Name some soft woods for small sculptures

- Pear, apple, plum, basswood and boxwood.

Can ether be used for painting?

- It has been used in some painting mediums, but I see no sense to it. (Solvent for resins, oils, fats and waxes.)

Can I soften an oil color that has hardened in the tube?

- No. Once an oil color has oxidized, it cannot be restored to its former consistency because of the chemical change that has taken place (a natural phenomenon due to the entrance of air into the tube). A hardened color should not be confused with a stiff color which can be reduced to a more fluid state by the addition of oil worked into it with a palette knife.

Can I apply mat varnish over a previously varnished painting?

- Yes; providing the older varnish is dry enough to withstand the solvent action of the mat varnish. (All varnishes are formulated with solvents).

Editor's Intrusion:

- An amusing sample of information in the realm of "Fact" is the following little story in which it seems that the endearing term "Battle Axe" does have a historic background: To reward the women of Tortosa (Spain) who, armed with battle axes, were a considerable factor in fighting off an attack of the Moors, Raymond Berenger, Count of Barcelona, founded the "Order of the Battle Axe" in 1149 A.D.

Can you describe the silk screen process simply?

- Silk screen is fundamentally a stencil process. The designs are put on a piece of silk fastened to a wooden frame. Film-forming materials are used as resists. Then the specially made color which has been poured into the frame is forced through the uncoated areas of the silk and deposited on the paper or other ground with which the frame is in contact.

The above description reduces the process to its simplest basic idea. Actually, in detail, it is quite exacting and there are a number of variations in method.

Is more than one color evident in the Altamira Cave paintings?

- Yes. Black, brown, red, yellow and white pigments were used and they endure to this day in the caves and on the cliff surfaces of France and Spain. These colors are probably carbon, ochres and iron oxides. •

CREATING SPONTANEOUS JEWELRY

an exciting art-craft that demands a lively imagination

by

sam kramer

A JEWELRY craftsman, at first, tends to force his materials to fit his notions. Later he lets his ideas develop from the materials themselves, or the particular process in use, and when this happens he finds his expression growing more free and vital.

To reach this intimate relationship with his medium, the craftsman whether professional or simple student-hobbyist, must constantly experiment and observe.

After a while many techniques become effortless and flexible, and the craftsman is no longer self conscious about the working of the metal, nor frightened about what unexpected thing it will suddenly do. At this point he understands his metals, his tools and his abilities. *This is the point where the craftsman can turn into the artist-craftsman.* Here is where little details or accidents can be perceived as jumping-off places for large discoveries, projected along the courses of the medium, until they branch out into entirely new avenues of creative expression. And finally, here is where simple and natural things are recognized to be the most remarkable.

FOR EXAMPLE . . .

Everyone working in jewelry, at one time or another, has melted a piece of metal. It is a likely thing to happen. When it cools, there are textured and smooth places, and sometimes undulating surfaces. It is at this moment you will discover that melting can be done with exciting purpose. It can be directed and controlled to produce jewelry that in every sense qualifies as sculpture.

By wielding the blow-torch alone, judiciously heating, fusing and melting, by adding fragments and granules of silver, by fusing once more, and adding more silver, and fusing again, one can gradually build up amazing, diversely textured pieces, full of provocative form. Your earliest pieces may seem no more than puckered blobs, but soon results will become more defined and varied. Copper and other metals may be fused into the silver for different effects, or semi-precious stones may be used at psychological places for emphasis. Occasionally, enamel may be fused into the metal, perhaps in a way to imply it had effloresced there, like verdigris.



THE TORCH TECHNIQUE creates silver jewelry with flowing, often unpredictable lines. Fragments of scrap silver or other metal are piled to one side of the asbestos working block, will be added and fused into the object as the modeling progresses.

At first glance the fusing process appears spontaneous, if not completely accidental. It is actually far from aimless. Metal responds in very predictable ways to the flame's heat intensity, the place and direction in which the work is heated, the exact moment for transferring the heat to another place or removing it altogether, and the ways in which the new scraps and fragments are added to the growing piece. After a good deal of practice, the amount of control you can achieve over the hot, semi-liquid metal will seem almost magical.

USING A BLOW-TORCH

When working in this way, I usually make a rough plan of the idea before I start. Then I gather together fragments of silver (usually left-over scraps of sheet and wire in many forms and sizes.) These are piled next to the work so they can be added in a flash as the piece starts to grow. Some of the larger scraps are settled on the asbestos block which protects the tabletop, in a skeleton pattern. This is somewhat like the rough sketch. The flame is applied gently at first, all over the work, then it is concentrated in hot blasts on separate sections, which fuse, ball-up, extend themselves in strange ways, and actually come alive and start darting around the asbestos block. At just the right moments during this heated activity, new fragments are added. If one part of the work gets too hot it may all melt formlessly, so the intensely hot flame should be continuously shifted.

Sometimes, happy accidents occur. When this happens they should be frankly accepted, since it is an inherent part of the method.

If new thoughts are suggested by the work in progress, these too should be followed. In general, the finished work will be akin, rather than identical to the original plan. If there is no resemblance at all, don't be upset, because that is not the really important thing.

This particular method of composing, with its freedom, directness and its faintly mysterious phenomena lends itself best to silver, but with more care the technique can be employed with gold or the cheaper metal, copper. Unless your torch is powerful, it might be best to hold the work to a small size. Otherwise there will be difficulty in fusing the different parts. There is no prohibition against the use of other tools, and after the initial fusing, files, chasing tools and the saw may be used for more sharply defining some of the forms, or making the contours more subtle, or smoothing a plane here and there.

THE SOLDERING TECHNIQUE

A more traditional way of making jewelry is by cutting and forming all of the parts separately of sheet or wire, and then soldering them together into a single entity. This method, although more calculated than the direct-metal technique of fusing, can also be very expressive and rewarding for the artist-craftsman. The variation of form and effect that is possible by this means is unlimited. Sheet metal of all dimensions and shapes, wire of every kind and contour, rods and tubes, and beads can all be combined with powerful effect.

Think in terms of simple but original units. Compose these units, rather than merely assembling them. Consider the

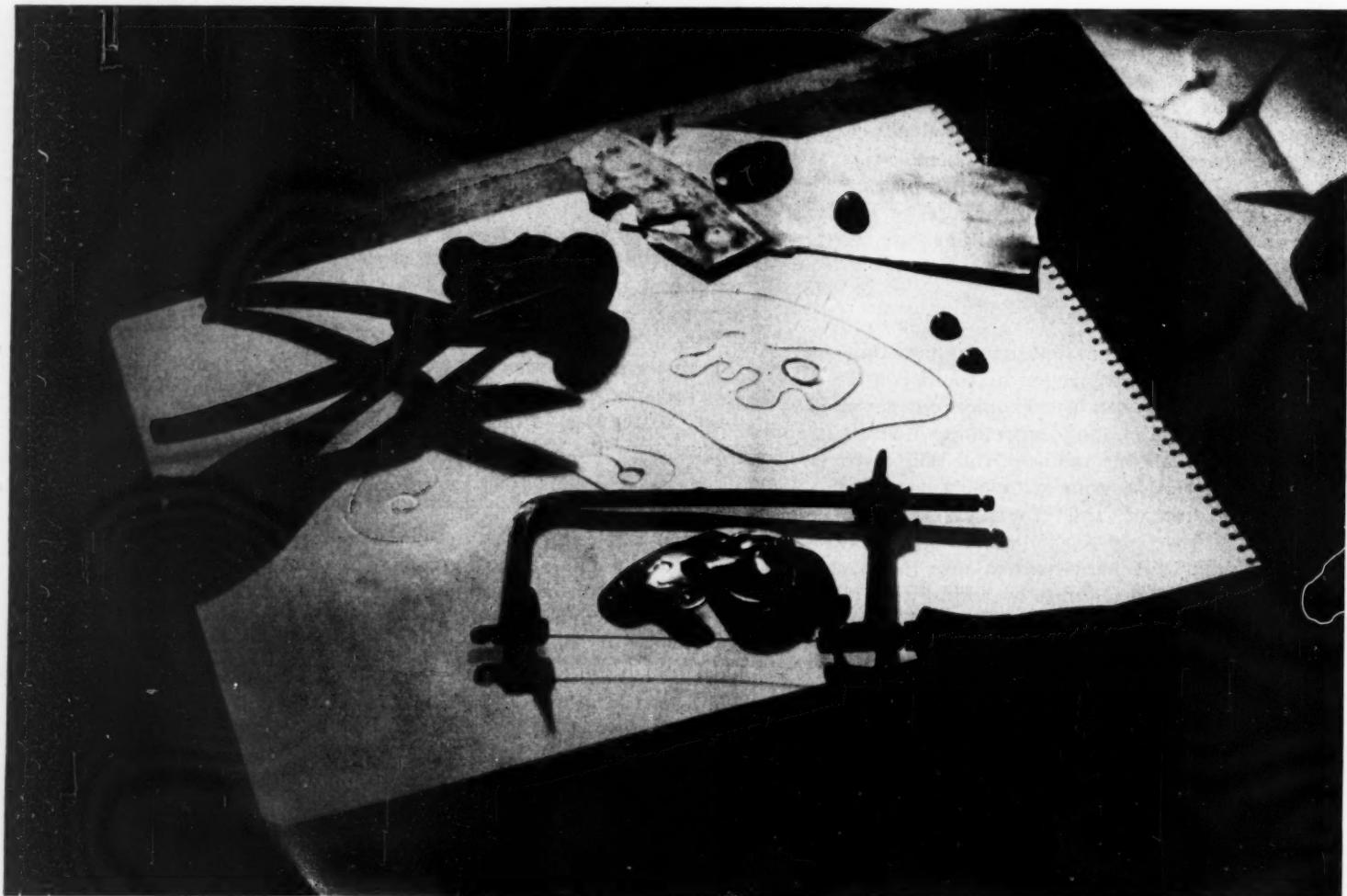
jewelcraft process as a sort of building process. The strong elements achieved, make for a fine structural feeling. If silver (no lighter than 16 gauge and mostly heavier) is used, the elements can have their edges and surfaces treated in a wonderfully soft fashion to produce tactful and sculptural sensations.

All of the tools of the jewelry-smith can be brought to bear, each producing its own kind of character. The metal and the materials can be treated in the most consistently straightforward ways. Individual parts may be worked prior to assembling, and worked again afterwards. Uncluttered areas of silver will prove most exciting, but overly large planes lacking modulation, should be avoided. Lines should be strong, but not obvious. Don't restrict the design to one confined area or it may become trapped there. Pretend there are no conventions of jewelry and go to work with metal and tools.

A piece made like this will have great activity, and many subtle tensions between its different parts. It can weave backward and forward in space. It can have a feeling of mass and at the same time be relieved and airy.

THE ANCIENT METHOD

The oldest known method of making metal jewelry is by the lost wax casting method. Ancient Egyptians made most of their magnificent jewelry in this way, and the powerful and simple gold jewelry of the Pre-Columbian Indians was also done in lost wax. Because no steel tools were available, primitive peoples everywhere have expressed themselves in jewelry by the lost wax technique. Here is what the term means: First the objects were modelled of wax, then encased in moulds of heat resistant clays and



BASIC TOOLS in the creating of jewelry art objects include metal shears, hammer and jigsaw. The author also finds an oxygen torch to be a provocative working tool.



DANCING FIGURINE at left captures the erratic quality of the torch flame which shaped it. Standing seven inches in height, the design is deliberately careless in execution.



KNIGHT IN ARMOR at right is a playful piece with nervous limbs hung on springs. The pendant contains a purple spinel, and a protruding eye of emerald cabochon.

heated over charcoal fires. When the wax melted away, molten metal was poured into the moulds. The result was jewelry with a remarkably plastic quality because of the modelling.

Oddly enough, dentists for the past few decades have used an ingenious version of that ancient method to produce the crowns and bridges and other hardware that fits into the mouth of modern man. Yet in jewelry art, the lost wax method of working has almost died out. About a dozen years ago it suggested itself to me as a way in which massive sculptural forms could be achieved, which otherwise would be impossible.

From the sketchiest description of the method, I engaged in a series of experiments which finally ended in success, but proved to have tricky problems. The bubbling molten metal, for example, had to be forced quickly into a mould before it froze. For some reason it always refused. I tried everything. I jammed a raw half-potato onto the hot silver to generate steam and force it in. I whirled the whole white-hot works at the end of a chain to make centrifugal force do the job. Finally I poured it, with split second timing, just as the ancients did.

CREATING WITH THE "LOST WAX METHOD"

Since that time, the lost wax method has gradually revived as a jewelry medium. The proper wax and plaster may be purchased at a dental supply company. The model may be carved or modelled in wax. Then it is set-up inside the flask, which is nothing more than a piece of iron pipe large enough to contain it. The model stands on a cone made of wood, metal or wax, while the plaster mixed with water is poured around it. Now there is a piece of pipe full of plaster and with a model inside.

When the plaster hardens the little cone is removed, leaving an opening for the wax to escape and the molten metal to enter. The pipe mold is now placed on a gas burner or in an oven, with the opening down. The wax inside the mold begins to sputter and burn-off immediately, producing an unbelievable amount of smoke and smells. The mold should be left in its oven for several hours. Then the metal is melted in a hand crucible, using presto-lite or any adequate torch or heating apparatus. When the metal is iridescent and boiling, the mould is snatched from the oven and the molten metal plunged into it.

In using the wax method, I aim only at a crude approximation of the piece in mind. Then, not losing the rather dense, weighty feeling of the silver that only seems to come in a casting, I feel out, work over and clean up the forms with files, gravers and chasing tools.

ADDING GEMS TO THE METAL OBJECT

As a rule I set stones, or rather bury them without bezels, in work

please turn to page 198



BONEY WHITE CORAL was picked up on beach and a coil of wire intertwined. An oil-colored chrysoberyl was fused onto the base. Kramer's pieces started the popular trend toward caged and wire-wrapped jewelry.



PREHISTORIC CREATURES are suggested in this silver piece with its sunken moonstone and tourmaline cat's-eye. Five inches in height, it is called: "Mother and Child."



YOU CAN AFFORD A MEXICAN SUMMER

**complete details on how to stretch your dollars
during an art trek south of the border**

by

regina shekerjian

NIINE times out of ten, an artist pinches pennies. Nowhere in the world can a penny be pinched as hard as it can today in Mexico, a land intended for the artist.

Mexico is filled with color. Purples, pinks, red and orange. Color in a high key, layered through with dun-colored space and fingered with tall blue mountains. A checkerboard of tonal dissonance and silence. A strange land. Every era of civilization co-exists, side by side. Aztec temples, pyramids, and medieval cities, beautifully preserved. Pre-Columbian idols can be unearthed along the lake shore or road edge. Its rural villages are much as they were before the Conquest. Ancient superstitions tangle with Catholicism, producing a pageantry that begs to be painted.

Mexico enjoys a folk art, similar to that of Sweden or Czechoslovakia and revealing a people unusually gifted in self-expression. Today in the city markets much of this art is distorted to please the tourist, but in smaller villages, all those objects of daily use, ornaments, and toys retain their primitive and inventive charm. And the finest of mural art is well known to be a specialty of the Mexican artist. Contemporary Mexican mural painting has gained world-wide recognition. More important, the frescoes found on public walls throughout all of Mexico, belong to everyone for they were painted for the pleasure of the people. Strong and vital, with a tremendous feeling for mass and space, it is impossible to see them and remain unimpressed. That is one reason so many art students migrate south of the border during summer vacation time.

From a purely economic standpoint, the monetary ratio has never been more favorable than it is today. For one American dollar there are now 8.65 pesos. Add this to the fact that the cost of living has always been extremely low in Mexico and it follows that it is easy to pinch those pennies.

Having lived on a strict peso budget for four months now in the tiny town of Ajijic (pronounced Ah-hee-heek), we have discovered it is possible for two people to live comfortably in a five-room-with-patio-and-garden house; buy food, ice, kerosene for the stove, gas for the car, art and photographic supplies, postage, cigarettes, have lunch once a week in Guadalajara (forty miles away), and even indulge in a bit of entertaining for about \$70 a month! Ajijic, I might point out, is more expensive than many

other small villages. It is perfectly possible to get both board and room for eight or twelve pesos a day. Many people do it, for there are many places still where the Mexican is as yet unaware of what the present ratio means. Even the houses in Ajijic, (big cool adobe houses with gardens of tropical flowers and all kinds of fruit trees) rent from six to twelve dollars a month. And a servant who will cook, clean, shop, and wash and iron your clothes (leaving you free to paint) can be had for the standard wage of \$5 a month. We spend eight pesos a day—a trifle less than a dollar for food, ice, and kerosene. And this includes meat everyday for three hearty appetites, ours and a big bouncing Airedale's.

As a village in which to spend a vacation, Ajijic would be difficult to equal. It has an ideal climate: 75° in the winter and 85° in the summer. Its altitude of 5000 feet and its location on the edge of Mexico's largest and loveliest lake (Chapala by name; larger even than Switzerland's Lake Geneva) assure cool nights and dry, sun-bright days. There are many similar villages throughout the Country, and your Mexican Consulate or Embassy will gladly advise you about them.

For companionship in our particular village, you will find an assortment of writers, artists and musicians, that reminds you, naturally, of Greenwich Village. Some have been here for two or three years, returning to the border at the end of each six months to renew their tourist cards, then hurrying back to finish a project. Others are teachers on summer vacation.

Here in Ajijac, we have a July (six weeks) workshop, headed by a brilliant young Mexican artist, Ernesto Linares. The Workshop, obviously of the modern movement and attaching a Bauhaus-like importance to techniques and materials and relationships between all forms of art, has attracted sponsors like Josef Albers and Perry Rathbone, Director of the St. Louis City Art Museum.

Allied with this summer school of art is the Ajijic Associates, a shop where hand-painted fabrics by Jim Tillet, native-loomed materials, leather bags, belts, silks, and crafted objects are sold along with paintings, photography, and sculpture. Here then is an immediate outlet for the resident artist, for Ajijic is fast becoming a mecca for tourists from all over the world.

Are you sold on a summer vacation in Mexico? Good. Here are facts you will want to know:

PASSPORT: None is needed for U. S. citizens. You need only a tourist card, which costs \$3.00 and is valid for six months. Children under fifteen need no card at all. Cards are obtained at the Consulate nearest your home town, or can be purchased right at the border.

VACCINATION: None to enter, but a smallpox immunization to return to the U. S. You should get your shot at home and secure your doctor's certification, which is valid for three years. If you take along your pet dog, have a rabies vaccination tag, made within the past six months.

TRAVEL FACILITIES AND COSTS:

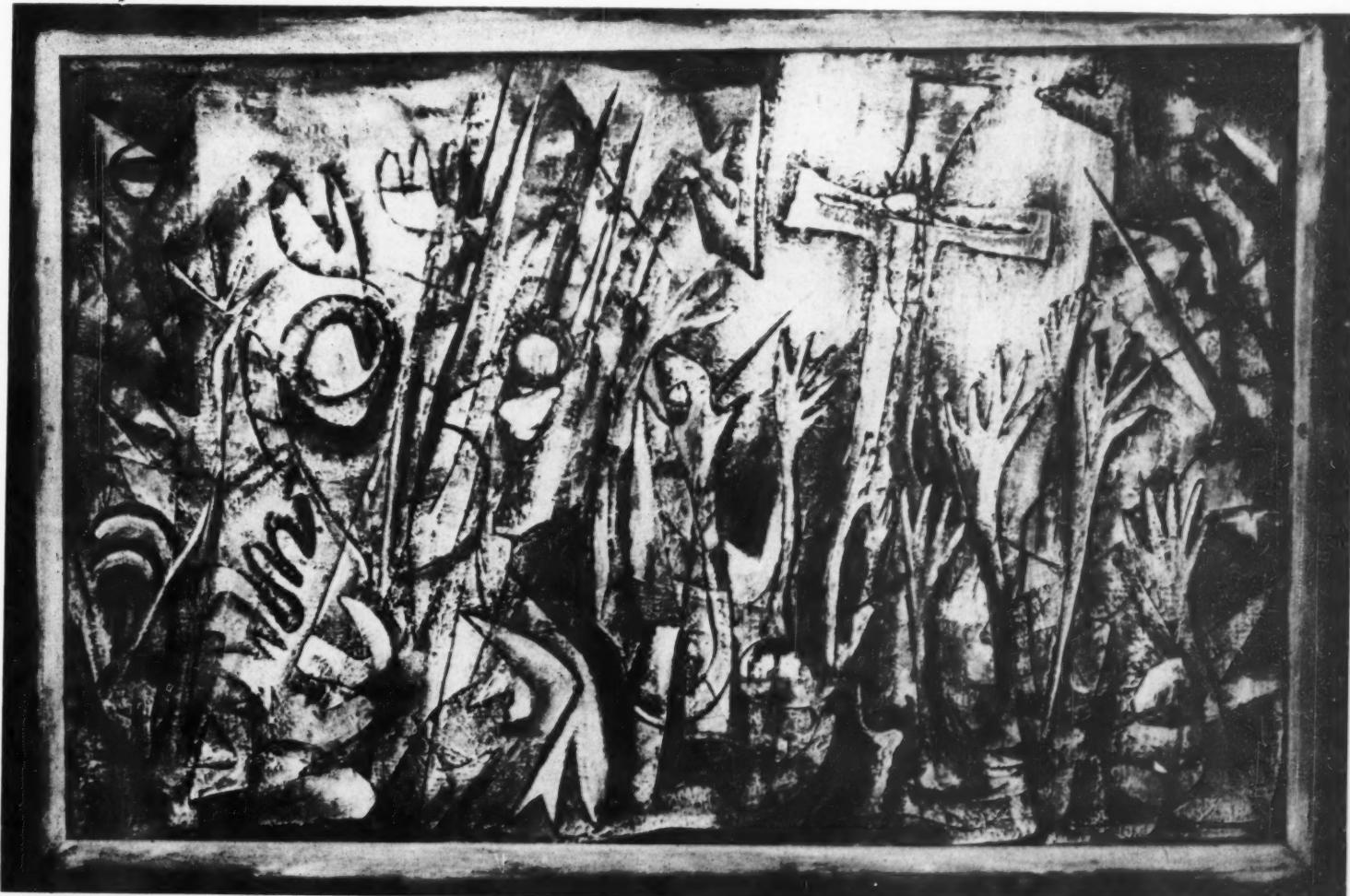
By car: Permit is issued free at border and is valid for six months. This red sticker must remain on your windshield while in Mexico. Your U. S. license plates and driver's license will be honored. U. S. insurance is not normally valid; check with your company. A Mexican policy can be easily arranged during your stay, either at the border or through A.A.A. or Mexican Automobile Association.

By train: Let us assume you are going to Mexico City, a central location. If starting from N.Y.C., the first class rate is \$178.23, round trip, plus 15% federal tax. Advance reservations are necessary. The trip takes three days. A lower berth costs an additional \$30.04 each way. If leaving from Chicago, the round trip rate is \$124.75, plus tax. Three days travel time. And from San Francisco, the rate is \$138.40 plus tax. The trip takes four days. These are representative points, to indicate approximate tariffs from divergent departure stations. The closer you live to Mexico, the lower the costs as a general rule.

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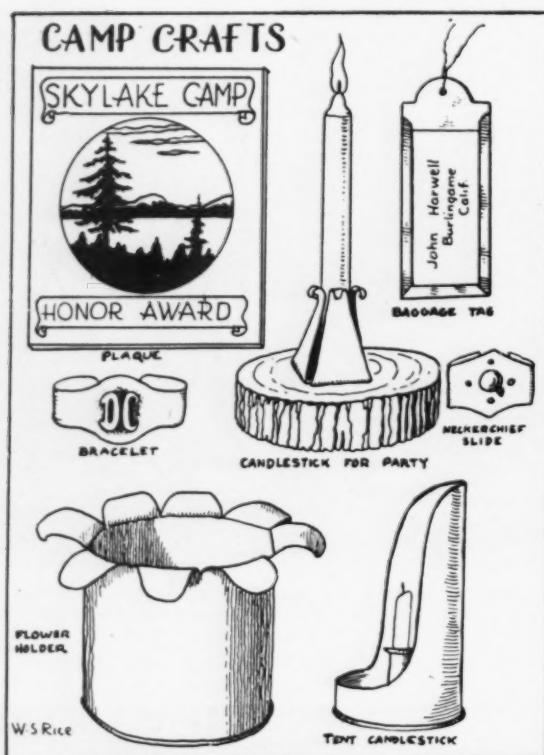
THE COUNTRY FOLK OF MEXICO are excitingly "different" to the Yankee traveller. A proud people, they view with disdain any patronizing attitude.



CRUCIFIXION: Ernesto Linares' modern technique offers inspiration to young artists flocking to Ajijic each summer for the six week Mexican Workshop which he directs.

SUMMER WORKSHOP CRAFT PROJECTS

just a few of the useful art-craft items young campers can make



article by

william s. rice

IT IS always surprising, not only to the student campers but to others as well, to see what interesting and artistic craft projects may be created from Nature's offerings and discarded scrap materials—tin cans, for instance. The experienced camp director is not slow therefore, to discover native local materials and apply them in many camp activities that correlate with his particular department.

The ingenuity of the craft teacher is taxed to the utmost when calls come from the Camp Director for a variety of projects. When there is to be a staff dinner there must be candlesticks for table decoration, rustic ones preferred. At our camp, high in the Sierra Nevada mountains, flowers were scarce, so artificial paper roses mixed with Incense Cedar sprays added a note of gaiety and deceived many with their realistic and decorative appearance. These were made from the discarded yellow and red tissues that came wrapped around oranges.

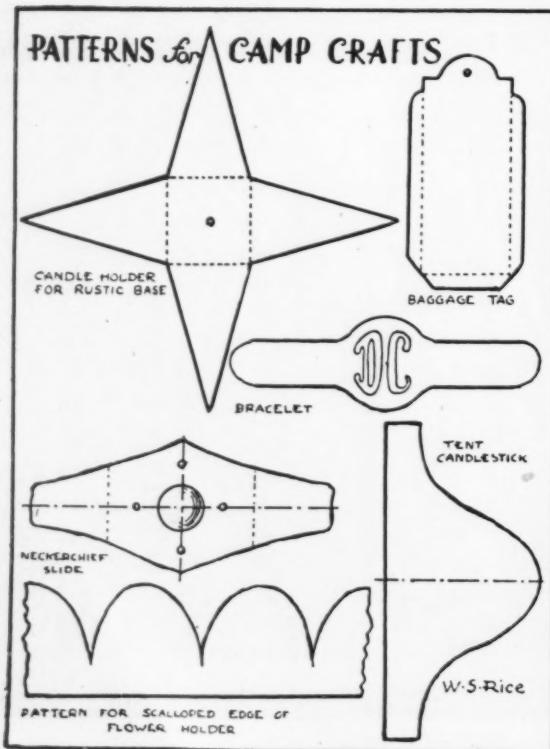
For candlesticks, one of the campers was sent out into the forest to saw ten cross sections from a fallen cedar log. These sections, or discs, were approximately $1\frac{1}{2}$ " thick and 5" in diameter. To make the candle sockets, we cut four-pointed stars (*see illustration*) from discarded tin cans furnished us by the kitchen help. After cutting the first one with tinner's snips, it was a very simple matter to lay this one down on the tin and trace around it with a pencil to create duplicates. The stars were then bent, as shown at left to form a pyramid. The tips were curled with a pair of round-nose pliers. A hole was punched in the center of the star, which permitted it to be tacked down on the rustic block.

The candles were made colorful with red, green and blue pigments and some were left white (unpainted). The tin candle holders were also painted in brilliant oil colors. We glued the candle in the socket to make it perfectly secure and rigid.

In addition to the candlesticks for table decoration, the younger campers modelled various animals in clay, coloring them with poster colors and shellacking them afterwards.

Flower holders were also made from quart tin cans by trimming the edge in a scallop pattern, using a pair of tin snips. The next step was to curve them with a mallet. This was done by pounding them over a section of pipe held in a vise. These were painted with deep greenish-blue enamel. Gaily painted pine cones were grouped inside them. Sprays of fir and cedar were added for a final, decorative effect. The cones were made more colorful by using enamel paint—sometimes using two harmonious colors and blending them on the cones. And, last of all, the young campers cut colorful construction paper doilies and placed them under the flower holders.

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DESIGNING SETS FOR SUMMER STOCK

young artists are always welcome in summer stock. here are working facts for set designers.

REPRINT SPECIAL



Stromberg-Spangler production of "The Front Page"

The ideal set is economically constructed and has been designed for rapid assembly or dismantling.

by

marjorie benke

SUMMER theaters provide opportunities for the artist in the field of scenic design. The sets must be designed, built and painted; they are important contributors to the success of a production. The artist who spends his vacation at a Summer Theater will have a multiplicity of duties. He will confer with the director and will be responsible for the physical embodiment of the play, (the scenery, lighting, and often the costumes and props as well.)

In a small theater, the budget, stage, and often limited time make it necessary for the artist to utilize whatever scenery and materials are available.

Let us look at the stage. The proscenium is that part of the stage in front of the curtain. Hanging just behind the curtain line is a border called the *teaser* which serves to mask the top of settings as well as border lights. At each side is a piece of scenery called the *tormentor* which is parallel to the curtain line. The teaser can be raised or

lowered and the tormentors moved on or off stage to give the "trim of the set." The apron is that part of the stage floor in front of the curtain line and contains the footlights if any. If you stand in the center of the stage facing the house or auditorium, "stage right" is on your right, "stage left" on your left, "upstage" is behind you, and "downstage" in front of you.

GETTING TO KNOW "SCENERY"

Scenery is divided into two general classes. In the first are draperies, drops and all hanging pieces which are flexible and which may be rolled or folded for storage. The second class includes all scenery which must be stiffened by light lumber. Wings, jogs, arch pieces, and screens are in this classification.

A *drop* is a painted curtain which can be used as a background for the play or act, and for this purpose it is usually of muslin with battens at top and bottom to hold it straight. Gauze drops are effectively used for fog and mist effects. Several are dropped across the stage and are lifted one by one to clear the fog. A "cyke" is a cyclorama, which is a curtain hung around the stage in a huge half circle. A scene painted on a scrim drop gives an interesting effect. When light is thrown on the front of the drop the painted scene

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PENNSYLVANIA-GERMAN ART

dated early 19th century, these examples of folk art

PHOTOS COURTESY MONTCLAIR MUSEUM

ALWAYS a favorite choice of those who delight in primitive folk art is the work of the early Pennsylvania settlers. The German and the Dutch introduced old world symbols into their home decorations, barnsides and furnishings, adapting them in an unschooled, but charming manner that has been widely copied by modern artists and designers. The recent exhibition of Pennsylvania German Arts and Crafts at the Montclair (New Jersey) Art Museum was widely attended by art lovers throughout the eastern and midwestern United States. New York designers and ceramists found inspiration in a first-hand study of the exhibits, which were gathered from many sources.

There were cookie cutters, butter molds and stove plates. Embroiderers saw coverlets and towels. The decorative arts included Steigel glass pieces, soft glazes and sgraffito. And prominent were the Facturs, an art form which combines calligraphy with the ancient technique of illumination.

The exhibition had a note of the contemporary, as many living artists contributed modern applications of the 19th century motifs.

Reproduced on these pages is a representative group of the varied art-crafts that were assembled. All are basically simple in line and application and the impact of this unique work will undoubtedly be echoed in this year's styling for clothing, commercial art and dinnerware. ●

BELOW:

Ceramics of the Pennsylvania-Germans often featured the peacock symbol, representing eternity or long life. Front three pieces are antique spatter-ware from the Odenwelder Collection; plate at top right is a modern adaptation in bright glaze by Clara Bye. Another contemporary adaptation (top left) has stylized the peacock symbol, incorporating the design in the Chinese manner of unity. Ceramist is Carl Espencheid.



ABOVE:

Rare towel (top left) is new work and with threads embroidered in Museum. Modern terra cotta sculpture (top right) is a Swallow. The theme is duplicated motif in oils. The Amish oil "paintings" are the efforts of a

ARTS AND CRAFTS

folk art retain their charm today

COURTESY MCCLAIR ART MUSEUM

RIGHT:

"Fractur Schrift" combines calligraphy with the technique of the illuminated manuscript. Top left: book mark, circa 1808. Center: birth certificate; both from Nadelman Collection. Colors are red, dull green and yellow. Plate at lower left is a rare example of sgraffito in cream slip on red clay. From Odenwelder Collection. Square plate utilizes tulip motif in modern version by William Ross. Color is blue glaze on red clay. From Osburn Collection. Textile alphabet, by Marguerita Mergentime, was inspired by steel pen calligraphy of early 1800's, and is from the Brooklyn Museum Collection.



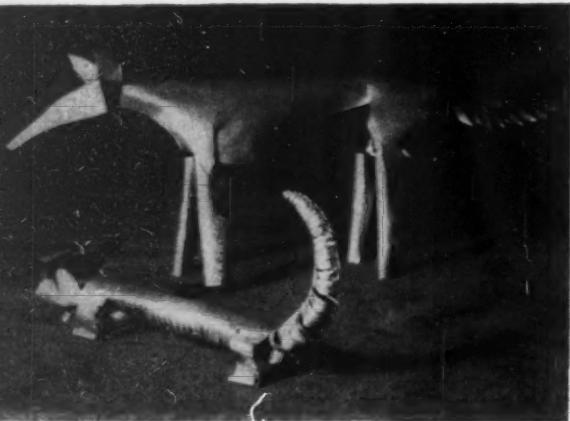
BETOW:

Birth certificate was made in 1803. Colors are red, yellow and dull chartreuse. An identical presiding angel appears on a "Tauf Schein" owned by the Metropolitan Museum, and is probably the work of the same primitive artist. This rare example is from the Reading, Pa. Public Library Collection. Dominating the lower corners is the Distelfink, a fabled bird dear to the hearts of the Pennsylvania German.



needlework, circa 1856, with intricate pattern woven in flax thread in red, blue and yellow thread. From Philadelphia collection depicts Amish girl and was created by William Conrad. It is signed at rear right in Richard Hoffman's tulip-tree of life style by Phoebe Conrad and the humorous needlework motto is attributed to Judith Lestz, a specialist in applique.





METAL DOGS of thin copper designed with humor. Pattern was cut, then bent to form.

by
harriet e. knapp

THIS is a challenge to test your imagination, creative power and design sensitiveness. What can you make from discarded bits of scrap material? Can you create art objects of disarming simplicity, yet embodying an air of the professional?

Do you get design ideas just from *seeing* apparently unrelated materials? Can you select odds and ends—a piece of this and that, a bit of wood, a strip of metal, a few strands of yarn or pieces of paper—and produce a finished product of *quality*?

Can you avoid the merely cute, the trite, the commonplace conception? Do you as an individual, or your student charges as a whole, revolt against wasting time, effort and materials for the production of worthless things? Do you dislike knickknacks—can you, in fact, distinguish between bric-a-brac and decorative objects of real worth?

If so, you are eligible to work with sundry materials in a free, experimental and spontaneous way, toward a valid art objective. If so, you are an interesting teacher or interested student.

DESIGNING IN MATERIALS

creative projects for the budget-minded

Based on material in *The Prang Co. edition of "DESIGN Approach to Crafts"*, available through the book department at \$3.50.

Designing in materials offers an opportunity for the best kind of art experience. But in the hands of the misinformed or misguided it presents many pitfalls. This is *not* just a way to use up discarded scraps. On the contrary, it is a channel for imaginative and creative thinking. The practicing artist will learn to see things that he never noticed before.

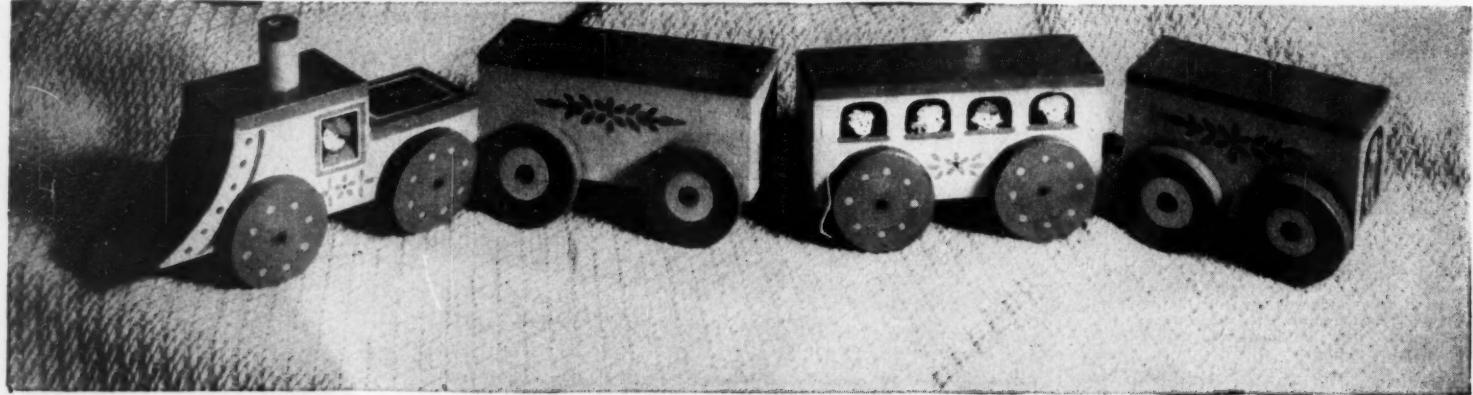
Our approach is a design approach. The experience increases self-confidence and creative ability, regardless of whether the maker is a youngster or serious craftsman.

In the first place, there is no precedent to conform to, no limitations imposed except those of the medium itself and the precepts of intelligent design. You are free to establish your own technique, your own treatment of form and application.

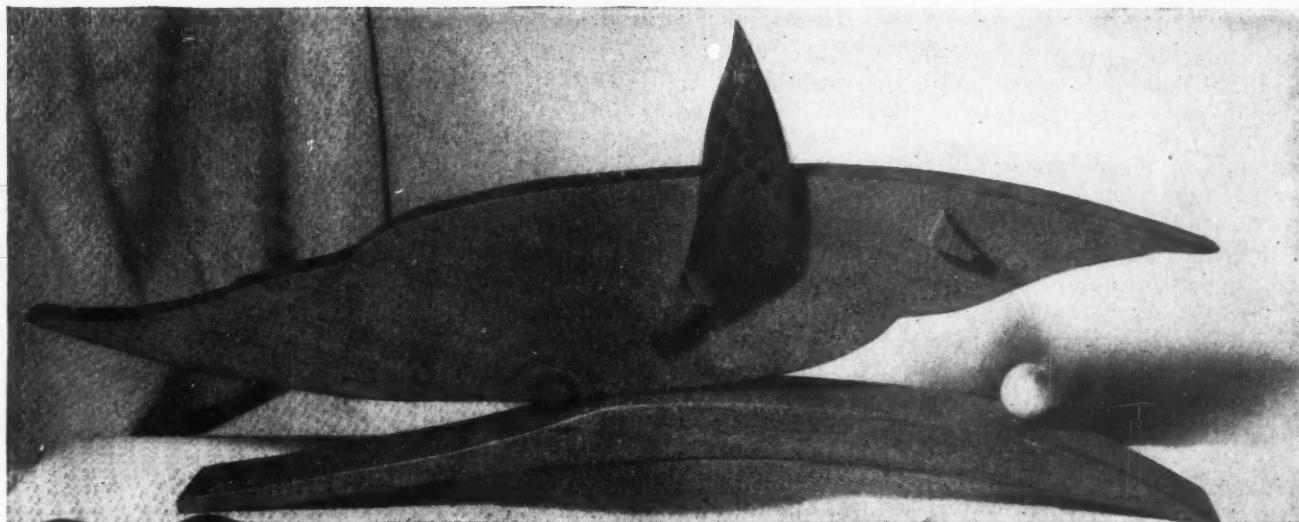
In the second place, the material itself actually will suggest what is to be done with it. The artist experiments, builds and executes in logical, step-by-step manner, but no rigid blueprints exist to be slavishly copied.

Young people enjoy designing in materials more than any other art method. Hobbyists are stimulated by the results that shape up under their fingers and are uniquely their own. The economy of materials and tools makes it especially adaptable to workshop sessions and for occupational therapy. And many professionals tackle the same problems in their daily activities, merely extending the basic forms for such purposes as window display, toy manufacture and three-dimensional poster design, to name but a few of the more obvious.

What more effective way could be found to develop



TOY TRAINS is made of discarded blocks of wood. The painted motif is designed with stylized restraint in this student work. The result will delight any youngster, even has excellent commercial possibilities.



MANTEL PIECE constructed of left over scraps takes the stylized form of a sprightly fish cutting through the waves. Object was sanded and waxed, then left in natural wood color.

sensitivity to relationships than by experimenting freely in color, texture, pattern and form with unconventional materials?

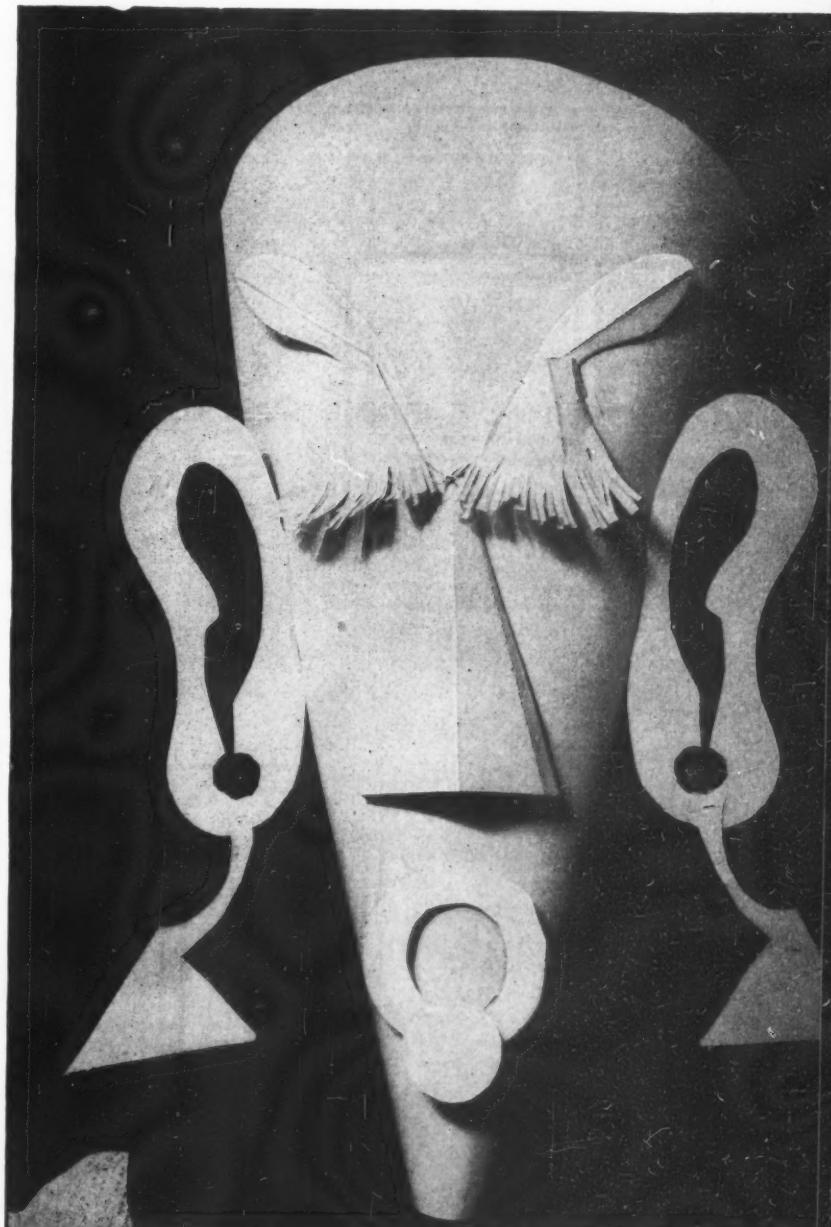
The sense of design thus developed entails not only better understanding of art elements and principles, but also keener discrimination as to what makes one object validly created and another useless from all standpoints.

Because this matter of designing in materials is of particular utility to art teachers, it should be pointed out that their students, by this form of creative participation, will lay the foundation for more advanced application of valid design in their future major art interests, whether it be sculpture, architecture, painting or the simplest of crafts. And even the hobbyist-amateur can benefit from working in this free manner with materials. The subtle influence will make itself more pronounced in everyday activities—the better planning of home furnishings, the creation of a pleasingly different wardrobe.

Most important of all, the artist gains confidence in his ability to make something useful out of little. He recognizes himself as a *creative* human being, and without this self-recognition, no person can become a creditable artist. The free-hand worker in materials is his own boss, his own technician and his own executor. He will make discriminating choices, learn what goes well together and what is technically or esthetically invalid.

Any student can duplicate the examples shown on these two pages; they are merely symbols of creative thinking that has been brought into actual existence. Scraps of wood, a jig-saw, a few bottles or tubes of paint—they lay on the tabletop and mean nothing. A short time later, the imagination and hands of a craftsman have turned these meaningless materials into a pleasing art-object. And this craftsman, young or mature, will view his finished product with satisfaction, yet will want to try again to do it another way, with another meaning. He will think and design as he works.

No how-to-do-it blueprints are necessary. There is no technical process to be mastered, only the ordinary application of basic knowledge, bolstered and enhanced by the power of imagination and good taste. Develop your ingenuity and design through your own work. ●



PAPER MASK in sculpture form, stands 8" high. Made by P. H. Tacon.

designing SUMMER THEATER SETS:

(Continued from page 185)

is visible to the house, but when light is thrown behind the scrim curtain the whole thing becomes invisible.

The use of wings and jogs with practical doors and windows in conjunction with back drops is perhaps the most flexible system for the amateur theatre, as these can be used in many combinations. The wing is the basic piece of scenery. It measures up to eight feet wide and to twenty-four feet high. A jog is a narrow wing—four feet wide or less. Pieces of scenery more than nine feet wide or a number of wings and jogs lashed together are called flats. Hence the back wall of a set is the back flat and the side walls are the right and left flats.

The expression "to jog" means to move on or off stage by the width of a jog. To jog "on" is to bring the wall of the setting forward and to jog "off" takes the wall back of its original line. Jogging might be used to represent a chimney jutting into a room or a bay window jutting out of a room. To "rake on" is to angle the flat or wing from the curtain line toward the center of the stage, and to "rake off" is to angle the piece toward the side of the stage. Book

backings consist of two pieces of scenery hinged together so as to open at any angle. They are used as backings for doors or openings on the set. A "set piece" is something that "sets" on the stage, such as a tree stump, a gate, or a fireplace piece. Either a book ceiling which caps the scenery like the top of a box, or a series of borders parallel to the teaser may be used to mask the top of the set. A simple exterior setting might consist of a back drop in conjunction with wood wings at each side. A wood wing is a wing with a profile edge irregularly cut and painted to represent the outline of foliage.

PAINTING THE SET

Water colors, oils, or dyes are used to paint scenery. Water colors are most generally used. One scene can be painted over another and a muslin wing can stand about twenty coats of paint before recovering is necessary. Oil paints are used for exposed settings as for stages under canvas and outdoor performances. Dyes are used on trunk scenery for traveling. Detailed information about using paints and dyes will be given in another article.

As most amateur theatres do not have fly space above

SET CONSTRUCTION DETAILS DESCRIBED IN TEXT OF ARTICLE

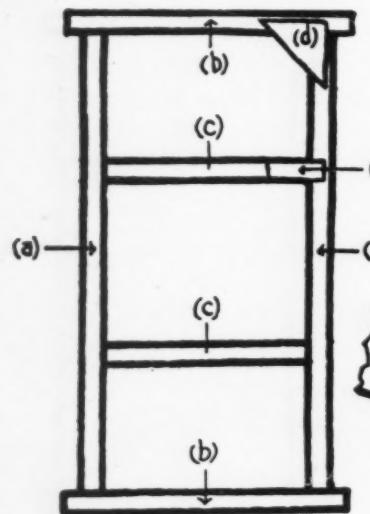


FIG. 1

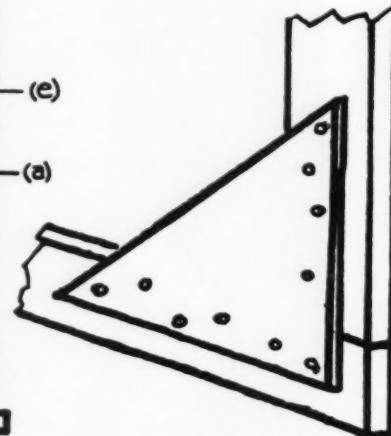


FIG. 2

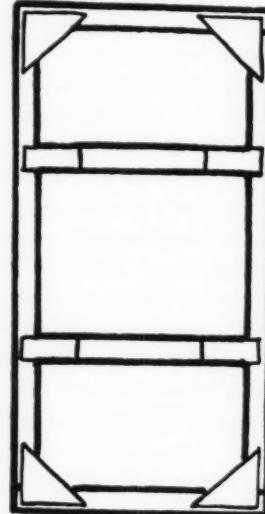


FIG. 3

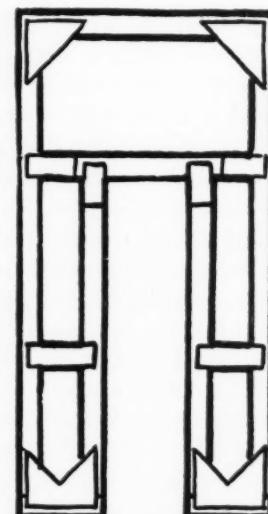


FIG. 4



FIG. 5

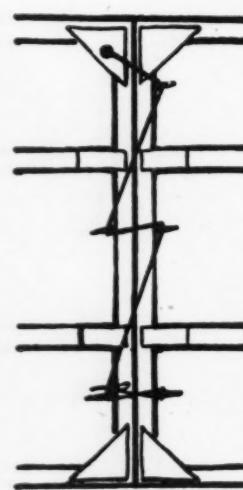


FIG. 6



FIG. 7

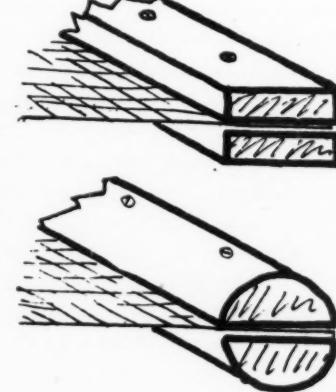


FIG. 8

the stage, all scenery must be stored off stage. When designing a two set production it is well to take this into consideration. It might be planned for one set to fit inside the other. Then by striking one flat of the first set the furniture and props can be removed, and then the three flats of the second set moved in stage and lashed in place.

While all stagecraft is illusion of one sort or another, the days of dioramic scene painting in which the transition between three dimensions and two was undistinguishable, are over. More can be done in the way of creating illusions by means of synthesis and symbolization than by any amount of realistic representation in paint. A single mooring post at the end of a pier may be more suggestive of a wharf than a background of intricate steel girders and skylights no matter how cleverly rendered. A wooden bench lighted by a single street lamp may be a better city park than a drop showing paths and trees. The scenic artist must attempt to realize the ideal of the architect and sculptor rather than that of the painter and textile weaver.

Often there is a temptation to the young artist to be carried away by some idea for a scene that may not be suitable to the play at all. Such scenes, however beautiful, are the equivalent of a piece of miscasting and are no credit to the designer. Always remember that the scene is acting a part. The important feature in designing a scene is that it should conform to all the requirements of the action of the play and be suitable in both planning and color to the atmosphere of the piece. Read the play, hear the music, consult the director, and get acquainted with the author's conception. The designer should endeavor to express the play in every stroke of the brush. In general the eye should not be led to travel anywhere except where the actor himself can go. Avoid unnecessary tribes in the design and execution of the setting especially on the small stage.

BUILDING THE SET

The most practical way to set the small stage, (particularly the stage on which weekly changes of scenery are necessary) is with wings and jogs. Such scenery is easily made by anyone handy with tools. The construction and assembly is simple and no particular skill is required. The most essential thing is the knowledge of how to do it and the next requirement is careful workmanship.

A wing is a framework of light lumber covered with cloth; it must be strong enough to stand handling yet light enough to be easily moved. All wings, jogs, and movable scenery must be of one height which is determined by the size of the individual stage. The standard width of a wing is five feet nine inches which is traditional, coming from the fact that a box car door opening will admit that measurement. For convenience in varying sets, one, two, three, and four foot jogs will be required as well as door wings, window wings, and fireplace wings.

CONSTRUCTING

The "Wing": We will start with a plain wing. Grade O select pine in the dimension known to the trade as "one by three" is used for the frame. Let us say we are constructing a five foot nine wing twelve feet high; four lengths of twelve foot lumber are required. The two longest pieces of lumber forming the sides are called stiles, marked (a) in Figure 1. Between the stiles are four cross braces, the top and bottom rails (b) and the two center pieces called toggle rails (c).



Any piece of one by three inch lumber used in scenic construction is called a batten. Joints are reinforced by corner blocks and keystones sawn from three-ply plywood. A corner block (d) is made by sawing a ten inch square of three-ply wood along the diagonal. Keystones (e) should be eight to ten inches long. The tools necessary are a hammer, cut off saw, carpenter's try-square, yardstick, and clinching iron. Any smooth flat piece of iron may be used as a clinching iron. As the top and bottom rails run the full width of the wing the stiles will measure twelve feet less the width of the two battens. The end rails run the full width to facilitate sliding the finished wing along the floor when handling. For this reason the bottom rail is sometimes called the "sabot" (shoe). Saw the tiles to length. Saw one twelve foot batten in two for the end rails. Mark the center line around each using the try-square. From the center line on each side measure one half of five foot nine inches or two feet ten and one-half inches and square the lines. Do not cut off yet. Lay out the two stiles and the top and bottom rails upon the floor and fasten each joint with one corrugated fastener. Hammer two nails into the bottom rail just far enough to secure it temporarily to the floor. Square up the stiles and fasten to the floor in the same manner. Place a corner block at each corner about one inch from the outer edge and pound nine or ten clout nails halfway into each of the battens. Draw out temporary nails being careful not to distort the square. Slip the clinching iron underneath the corner. Several sharp wallops with the hammer will send the clout nail through the wood and meeting the clinching iron it curls around and returns into the wood making it equal to a screw in holding power. See Figure 2. Clinch all four corner blocks in the same manner.

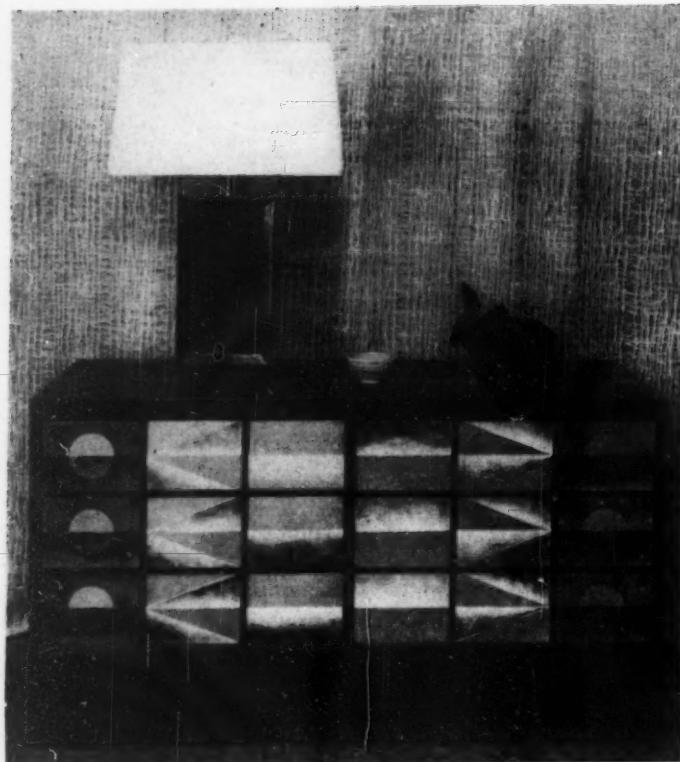
Measure four feet from each end and square four lines across the back face of the stiles to mark toggle rails. With the wing on the floor, corner blocks underneath, measure one toggle rail by butting the squared end against the stile next to the bottom rail and mark it for sawing. Mark the other one against the top rail the same way. Saw and fasten in place with one corrugated fastener in each joint and proceed with nailing up the keystones. By gluing the corner blocks and keystones in addition to nailing they will be even stronger. Be sure that all corner blocks and keystones are nailed on the same face, i. e. the back, of the wing. Cut off excess length on end rails and the finished frame is now ready to be covered (Figure 3).

Door and window wings are made in the same way using additional battens to frame the openings as in Figure 4

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TOMORROW'S CERAMICS ON VIEW TODAY

annual scripps college show is crammed with practical ideas



EXQUISITE ENAMELED CHEST is the handwork of Margaret Montgomery, who sees wide use of the enameling technique for better furniture and home decoration. The cabinet work is by Samuel Maloof, who also designed the ceramic lampbase.



KITCHEN CERAMICS are beautiful as well as functional in this collection from the Scripps College exhibition. Included for home use are a casserole, drinking set, chowder servers, saucers, plates and soupbowls. The center shelf holds pitchers, popcorn bowl and salt and pepper containers.

IF YOU are one of the twenty thousand or more visitors who have browsed through the extensive collection of contemporary ceramics at the Scripps College 9th Annual Exhibition, chances are you have rubbed elbows with scores of manufacturers and buyers. These commercial people are drawn to the magnet of large college showings for a simple reason: the industry can't afford to ignore the fresh ideas of young students and recent art graduates. The Scripps Invitational Exhibition annually attracts top flight ceramists who know that a well-executed piece may well lead to heavy royalties.

Largest drawing card proved to be the "Functional Kitchen Ceramics" whose prototypes will inevitably be duplicated in homes throughout America during 1952.

This is an "Idea" show. Even the layman visitor will be inspired to shop more intelligently for home ceramics. From the educational standpoint, the exhibit does an excellent job of explaining, in simple terms, the uses and limitations of ceramic wares. Clever cartoon backgrounds have been executed for many groupings, and lettered signs explain why some spouts dribble and others pour properly; why certain forms are durable and others crack easily.

The general theme of the exhibition is "California Ceramics for Contemporary Living", but the appeal is universal. All ceramics are informal and useful in design. There is little of the highbrow to this show. It is specifically intended for the average man with an appreciation of what makes for design in good taste and utility.

The Exhibit is free to the public at the Art Building of Scripps College, Claremont, California, and will be on view through May 16th. Visiting hours are 2 to 5 P.M. daily, and Thursday evenings from 7:30 to nine. If you are within commuting distance, put the show on your "must" list. Hundreds of visitors have checked in from as far away as Seattle and Chicago. Ceramists, students and teachers may secure additional information about the exhibition pieces by writing to Dorothy Crane Engel at Scripps College. Summer classes are being arranged for June 24-August 1, covering the practical uses of art-design for home decorative purposes and many of the exhibiting artists represented in the Annual Show will serve as instructors. ●



BEAN POT at left sets a new practical style, with a handle that actually fits the hand. Ceramist Don Schaumburg designed this, in rebellion against traditional vessels that are difficult to grasp. The food container to right also follows this principle and is by Ed Traynor.

"MAN AT WORK"

work and progress are synonymous in history and the artist has kept a record



"Man Hoeing," a 20th century African brass figure. Dr. Melville Herskovitz Collection.

based on material by
CILE M. BACH

THIS is a story of Man at Work, told by the pictures and sculptured objects which he has created. Man, by his art, has recorded for future ages, the dramatic record of his struggle from the dawn of history to now. The comprehensive exhibit upon which this article is based has been the current feature at the Schleier Memorial Gallery of the Denver Art Museum. More than ten thousand students passed through the corridors, with thousands of other art-minded visitors coming from neighboring States to see the work of artists ranging from Cro-Magnon man to those of our own generation.

Man's labors have always developed from his needs. Even the most primitive human, however, has sought esthetic satisfaction above his bodily wants. The "Man at Work" exhibition tells of his spiritual demands through the visual arts.

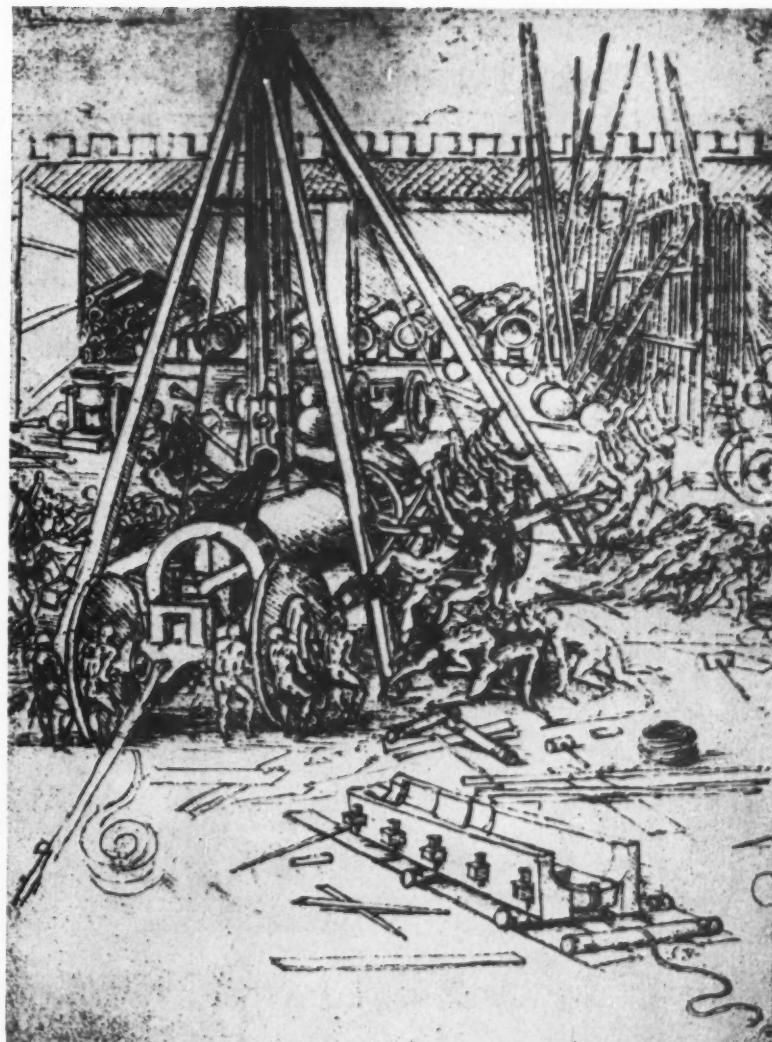
We have come down a long, twisting trail from the day of the simple hoe and spear. The mechanized era has reached a high pinnacle with the dawn of the atomic age. This is reflected in the creative art of the Twentieth Century, in our preoccupation with the machine to replace manual labor, so we may be free to create yet other machines. We look back on the many movements toward glorifying the product of man's handiwork—the Dadaists and Bauhaus, who saw in machinery a vital form of functional art, the erection of monolithic skyscrapers and the application of fine art for commercial purposes.

Man's work is Man's history. The cave paintings of southern France and the rock drawings of Rhodesia tell the story of the struggle for existence. In North Spain one will find caves where the first human artists sketched more than twenty-five thousand years ago. They painted their outlines in strong earth colors of red, yellow ochre, black and white. Often the painting is done far back in the dark reaches of the caves, indicating that the limners must have worked by the light of crude stone lamps or torches. Their work is of animals and has no movement expressed.

Contemporary with the cave painters were groups of primitive cliff artists in Africa. Unlike their European brothers, they used but one strong earth color and painted in the daylight. Their pictures are not static; they are filled

EDITOR'S NOTE: The brochure: "Man at Work", prepared by the Denver Art Museum to enhance its current exhibit on this theme, forms the basis for this freely adapted material. In addition to the artists represented on these pages, the showing offers the art of Veronese, Breughel, Francisco Franceschi, Charles Wilson Peale, Pine, Savage, and historic art of America, Germany, Egypt, Japan, China and the primitive tribes of the ancient world.

© Denver Art Museum.



GUN FOUNDRY was sketched by Leonardo da Vinci, one of history's most versatile personalities, who was not only an artist, but also a mechanic, writer and inventor.

with excitement and motion—men hunting, fishing, fighting, dancing. And they tell us the story of their day, just as does the painter or photographer of our own time. We learn that there were artists, craftsmen, magicians and ceremonial dancers among these professional hunters.

As history advanced along the stream of time, farmers appear in the stone paintings, and some fifteen thousand years back the potter makes his appearance. Gold and copper were discovered and were incorporated in the ceremonial vessels or food containers. The Bronze Age begins when Man finds out that copper and tin can be melted together to form a more durable metal. And iron is not long in following. Always the new discovery leads to new inventions and new means for work.

Finally, the artist has recorded the beginnings of civilization, which means the erection of permanent homes and the cultivation of crops and livestock. Around 7000 B.C. settlements spring up along the banks of the Nile in Egypt and the Tigris and Euphrates in Mesopotamia. Now that cities are born, the artist finds himself busily engaged in decorating and designing homes, temples, tombs and stables. A picture language flourishes in Egypt and the Middle-East, gradually giving way to more abstract forms of writing.

The Golden Age of Art dawns in Greece of the 4th and 5th Century B.C. Magnificent buildings are created that will remain of great influence to the present day. And sculpture reaches its zenith in the work of the first artists to sign their efforts. Praxiteles, Myron, Polycleitus, Phideas—no man has ever equalled their work since.

Unknown to the western world, another virile culture is

flowering across the dim stretches of Asia, in China, India and Japan. China in particular was an imaginative people, the inventors of gunpowder and paper, the developers of the art of printing and silkmaking, discoverers of the magnetic principle that led to the compass and thus opened the seas and deserts for exploration.

Finally, the art records depict, by their lessening of quality, the decline of creative thinking. The Romans begin to imitate the art of the Greek; the enslavement of whole countries by the Roman warlords leaves them sterile for anything but conquest and pleasurable living. And as Man ignores working for survival, as two-thirds of the people are kept in bondage to serve the pleasure-seeking minority, inventiveness disappears. Without the struggle of work, art slows to a creeping pace. The Dark Ages descend over the world and little happens for five hundred or more years.

Following the fall of the Roman Empire, the pages of recorded history become curiously sparse. Only a few glimmering lights shine through, the efforts of the monks of various religious orders. The Mediaeval Period (1,000-1,400 A.D.) knows no other art form than that bound to the Church. The greatest architectural triumphs following the Dark Ages are still to be seen in the magnificent cathedrals raised by unknown artists of the Catholic Church. In France, Germany and England the Gothic style dominates, with its towering, spired edifice, its stained glass and illuminated manuscript.

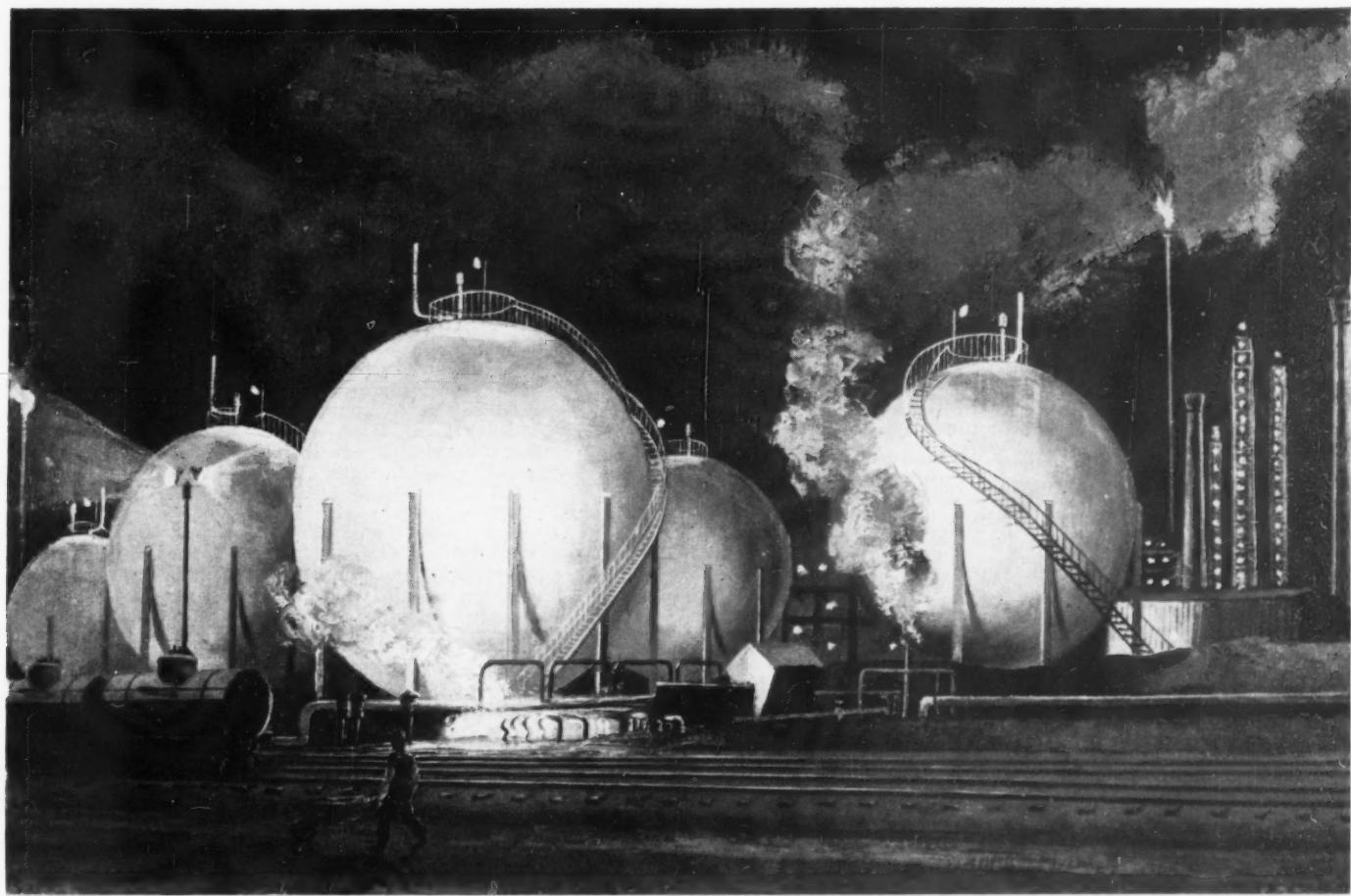
At last, the second Dawn of Civilization creeps across the horizon. A Renaissance of activity, heralded by religious struggle and the rise of the name artist and the Guild to

please turn to page 196



HUNTING SCENE is a facsimile of prehistoric Rhodesian rock painting

© Denver Art Museum.



ABOVE: "Storage Tanks" is the contemporary work of Ernest Fiene. From the Philbrook Art Center Collection.

BETWEEN: "Steel Workers—Noon Time" was painted in 1890 by Thomas Anschutz. Victor Sparks Collection.



(Continued from page 184)

The next call our class received was for honor award plaques. These were cut from three-ply wood, sized 12" x 14" and a landscape symbolizing Lake Tahoe was hand-painted at the center with enamel colors. The lettering was done with black paint over a natural wood background. A coat of shellac completed the plaque.

Other projects made from tin cans were baggage tags, neckerchief slides, bracelets and tent candlesticks. All these articles are easy to make if paper patterns are first cut out and the metal is then bent on the indicated dotted lines.

The baggage tag holder is one of the simplest as well as well as most useful articles made in a craft shop. Another popular article made from tin can lids is the ash or pin tray. These trays are made more attractive by coloring them with enamel paints.

Ash trays are beaten out with a ball peen hammer on the end grain wooden block, preferably from a section of a tree trunk.

Card trays are hammered from gallon tin can lids and are similar to the ash tray except there is a flat, one-inch rim all around the tray. This rim is cut into scallops resembling a flower. These are also given a coat of enamel paint in turquoise blue, orange, or copper color and green.

Book ends are simply made by following the outlined circles on a tin can lid with a blunt nail employed as a punch. Afterwards you will surface the center space with a ball peen hammer, lastly placing it in the vise and bending it at right angles. In some cases the outer edges are cut into scallops with tin snips.

Of all leather work projects the most popular one seems to be the belt. This is usually decorated with the name of the camper or the name of the camp. The lettering is done by punching with a stamp made from a large nail whose point has been filed down to a square ending, about 1/16" in width.

These are all simple craft projects, within the means of the most modest budget and the abilities of any art-minded youngster. ●

MAN AT WORK:

(Continued from page 194)

protect his work and give him public recognition. Guilds were groups of people banding together for mutual benefit. Some were social-religious in nature, others were concerned with trade and business. The Crafts Guild and Art Guild are our first unions, whose purpose is to maintain fair prices for creative work, and also to protect the customer against shoddy work by creating specific standards.

This is the era of the Great Masters in painting, architectural design and sculpture—Michelangelo, Titian, Leonardo da Vinci, Rubens, Rembrandt.

With work for all able-bodied men, the Renaissance produces another wonderful age of art progress. Imagination soars—not only in painting, sculpture and architecture, but also in invention, music and writing. But the brush of the art historian depicts the inevitable climax of ambition around the 17th Century, and Man, life made easy for him once more, falls into indolence and decline. This is broken after a hundred years when the common man rises to fight for freedom in the American and French Revolutions.

Each time the pendulum swings toward work with a purpose, history records artistic and inventive progress.

It is now the middle 1800's and the latest Revolution is a bloodless one—one of Industry and mechanization. This Industrial Revolution is still in effect; Man has not yet satisfied his sporadic urge to create for better living. Our contemporary torchbearers for progress by a glorification of Man's creative genius paint, erect and sculpt in a world of steam, electricity and electronics. If another decline is impending, the signs are not yet evident. ●

FACTS ABOUT COLOR**HOW IT AFFECTS THE INDIVIDUAL**

COLOR is the artist's most important tool when used properly, or his worst enemy when abused. It is a tricky thing, depending on light for its existence. And light itself is one of the great unknowns to Science.

Light can be said to have color only when it touches substance. If there were nothing in space but one flaming sun, there would be no color except in the sun itself.

When an artist speaks of color, he customarily refers to chemical pigments. The color in light of course, is infinitely more subtle and beautiful than any chemical reflection can hope to be. The artist must depend on certain physical principles to imitate the effects of the colors found in light. He uses the placement of one pigment against another to intensify or subdue his hues.

Color does many things to us. It stirs emotions, creates patriotism or animosity, makes objects appetizing or distasteful. Commercial artists spend years in studying its effects on their fellow human beings. A properly colored package or advertisement means money in the bank.

COLORS THAT TASTE AND SMELL: The Color Research Laboratory of Sun Chemicals, Inc. announces that most people seem to prefer the following odors, which are often commercially impregnated into colored inks for advertising purposes: lilac, pine, lily of the valley, violet, coffee, balsam, cedar, chocolate and carnation. The least liked are: lard, rubber, olive oil, kerosene and fish. By application the technicians class the following colors as duplicating "smell appeal" by light alone, for advertising and decorative purposes: pink, lavender, pale yellow and green. The "stinkers" are: gray, brown, black and similar dark shades. The conclusion: don't use dark colored inks or paints for advertising delicate products with "scent appeal."

"Appetite provoking colors" are: red, peach, brown, buff, warm yellow and clear green. These are recommended for food posters, menus and color advertisements. And for sweetness use: pink and tints of blue or violet. Finally, when creating backgrounds for food displays or food product posters, blue makes an excellent first choice.

COLOR AND YOUNG PEOPLE: Infants cannot distinguish color until they are about six months old. When they reach that stage, the primary reds, blues and greens can be seen and recognized. As the baby becomes older, it shows a marked preference for bright yellow and red. Least attention is paid to objects colored black, green, blue and violet. When elementary school age is reached, the child generally matures to a liking for colors of shorter wave-length—that is, toward the blues and greens. Classrooms decorated predominantly in the cool end of the spectrum are most conducive to concentration and relaxed study. The order of preference for colors by maturing students (aged 10 to 18) is: blue, green, red, violet, orange, yellow. These color preferences are almost identical for all nationalities and either sex.

EFFECT OF COLOR ON WORK AND RELAXATION: People work best in rooms whose walls are in shades of pale green, blue, or soft gray. Ill people find medium green and blue most restful. "Hot" colors are poor choices for working areas, and should be limited at home to minimum areas in living room, kitchen and playrooms. Hot colors are classified as meaning reds, bright orange and yellow. ●



which shows a door wing. Across the opening of a door wing it is well to install what is known as a fast iron which is simply a length of strap iron screwed flush into the bottom rails. It would be convenient to drill and countersink holes to provide for two screws to hold wing to floor when practical doors are used.

Canvas, duck, heavy Russian linen, and unbleached muslin are used to cover wings. Muslin is the least expensive, the lightest, and for all practical purposes entirely satisfactory. A twelve foot length of seventy-two inch muslin will cover our wing. We need a hammer, sharp knife or razor blade, and plenty of quarter inch carpet tacks. Place the wing on the floor with the corner blocks on the underside. Rip the selvage from the cloth and lay the cloth over the frame so that it hangs down on all four sides. All tacking is done about a quarter of an inch from the inner edge of the batten. Place the first tack about a half inch from the corner on one of the stiles. Halfway down the twelve foot wing pull the cloth gently into place and stick another tack into place. Place the third tack at the other end of the stile like the first. Jam tacks midway between two tacks and continue to divide the spaces until the tacks are about six inches apart. The secret of even tacking is to divide the tacking again and again. When one side is tacked, work on the opposite side, then at each end. Do not try to stretch the cloth too tightly. If you do the consequent shrinkage when paint is applied will warp the framework. When the tacking is finished the cloth should lie smoothly and have a slight tendency to bag in the middle when the wing is stood upright. Trim the surplus material allowing from one quarter to one eighth inch of wood to show when finished. Using a razor blade or sharp knife at each corner cut a dart starting one half inch from the inside corner to the outside corner of the cloth. Note Figure 5. This will avoid a pucker at each corner. Hot glue about the consistency of thick soup is used to dope or paste down the edges. Turn back the flap of cloth that extends beyond the tacks and brush the glue on the wood itself putting it on thick. Turn over the flap and run your brush along it saturating the cloth so that it will bind itself to the wood when dry. Sufficient time must elapse between doping and priming to allow the glue to set and dry completely.

Lashlines are fastened on the upper right corner of the back of the wing. Bore a half inch hole in the upper right corner block, (slip a block cut off toggle rail under corner block to stop auger bit) and shove the end of a twelve or thirteen foot length of sash cord through this hole; tie a knot. About a foot from the top rail on the inner edge of the other stile screw a lash cleat. About a foot above the center of the wing fasten two more cleats one on each side. About two feet from the floor place two more. Figure 6 shows lashing. After the canvas has been primed with a coat of sizing (water, glue, and whiting) it is a workable unit of scenery.

Regular stage braces may be necessary to stabilize the scenery and to hold it straight. Sometimes a length of batten nailed to the wing and toenailed to the floor will serve the same purpose. A French brace is used to hold up a wing or piece of scenery which must stand by itself without any visible means of support. It consists of a block and

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By bus: Usually 15% to 25% lower than by train.

By air: Trip takes less than one day from most departure points. Rates are slightly higher than by train, but meals are included and there is no tipping.

MONEY MATTERS: Use traveler's checks as much as possible. These are issued by your local bank or Railway Express office. The charge of 75c per hundred dollars is well worth the protection, for nobody but you can cash them and they are universally recognized. Mexican banks grant a better rate of exchange for traveler's checks than for regular currency. The ratio at this time is 8.65: 1—that is, each dollar is worth 8 2/3 pesos.

TOBACCO: Mexican cigarettes are strong stuff. Pack your own along. Maximum duty-free is 300 cigarettes or fifty cigars per person. Pipe smokers may take along 3 1/3 lbs.



REGISTERING YOUR VALUABLES: Register all cameras, furs, typewriters, diamonds and similar possessions at the border and keep your receipt so you can bring them back in without duty. Camera enthusiasts are limited to one camera per individual and twelve rolls of film. You may import to the U. S. no more than \$500 worth of souvenirs, one gallon of liquor and one hundred cigars, so you'd better smoke up those extra stogies if your trip is short, or you'll be paying the extra duty on them.

RESERVATIONS AT HOTELS, ETC.: Arrange through any travel agency or the Mexican Tourist Association, 1886 Salmon Tower, N.Y.C. Specify exactly what you want to spend, how many in your party, and length of stay. Mexican accommodations fall into the following categories: first class, medium class, lower "tourist" class. Most hotel personnel speak English. Make reservations in advance of a rush season.

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DESIGN WORKSHOP..... Nyack, N. Y.

(Continued from page 181)

of this kind. The semi-precious stones are seldom large and are selected for some provocative color, shape or mood. These gems are available for relatively modest sums, well within any reader's budget. They can range in price from a dollar upwards. Generally I carve the back of the object into a design different from the front. This special attention to the back of a jewelry object may appear to be a conceit to some people, but I feel a piece should be of interest all around, even as a free object detached from the wearer.

Considering the tools of jewelry-smithing, each tool makes its own mark and reflects its own traits. Entire projects can be carried through with virtually the use of a single tool, or a combination of a few tools. For instance, by bending and hammering silver wire, both the nature of the wire and flavor of the hammer will be expressed in the finished designs. Many simple and stimulating things can be made this way. The torch has already been considered as an original tool capable of many innovations. In the same way the range of all the other tools can be extended. Even a polishing machine should be considered from a creative point of view, if your workshop has one available.

Many of the incidental materials of jewelry suggest their own themes or treatments. Six years ago I picked up quantities of beautiful boney white coral on a beach. It was convoluted and sun bleached. Obviously its three dimensional irregularities demanded special treatment. I wound it with heavy silver wire, terminated with a glittering oil-colored chrysoberyl. The chrysoberyl gave just the gemmy touch it needed. This group of wire-bound corals actually started the wave of caged and wire-wrapped stones that is becoming so popular today.

Very irregular stones, or stones in their natural uncut and unpolished state can also be used with startling results. The crystalline varieties (i.e. amethyst, citrine, beryl and aquamarine) are most attractive. They have a translucency and muted brilliance. Soft silver wire of thin gauge works most easily. No technique is necessary and you will need scarcely any tools—a pair of pliers at most! Using the wire almost as though it were a piece of string, the irregular stone can be tied in a simple little cage or basket effect. The stones' natural bumps and contours will keep it securely in its silver net. The wire can be twisted into a loop at the top and hung as a pendant, or as part of a pair of dangling earrings. This easy method makes an ideal classroom project for beginners. With a minimum of effort the most charming results can be obtained.

IDEAS UNLIMITED

An adventurous attitude leads to the use of many unexpected materials. In our jewelry workshop we use glass eyes from stuffed animals, fossils, sea shells, teeth and tusks and bones, and cross-sections of stag horn, bits of ore and ivory and rich woods, all sorts of crystals and chunks of meteorites, and pieces of colored glass rolled over and over and frosted by the action of the sea. Every conceivable material, often not ordinarily associated with jewelry, can be used. Each of these materials will provoke a certain feeling, and at the same time suggest a multitude of intriguing design possibilities.

Frequently along with these curious substances, we can introduce quite normal, semi-precious stones. We try to integrate them into the work in such a way that they are evocative and significant. They sometimes serve for emphasis (punctuation points as it were) in the physical

design. Other times they are symbolic, either in color, luster, shape or juxtaposition with other stones. The stone is never treated as the important thing to which all the rest of the piece is subordinated, but it serves as a focal place lending meaningfulness to the whole idea.

COMBINATION EFFECTS

Often several stones are combined in one piece and made to react upon one another. Curious color combinations and contrary cuts thus used often create strange, interesting effects.

Although design ideas stream and grow from the medium, ultimately the artist is dealing with his own creative necessities and outlook. Personally I am preoccupied with the emotional context of art. Jewelry, I feel, should express these same emotional conditions, sometimes subtly and sometimes with powerful impact, and often in ways that are difficult to say. Pieces should make the observer feel and think.

Some people may say work like this is disquieting and has a quality deep-rooted and uncivilized, like fetishes and amulets. Well why not? It is just another aspect of the new medium of jewelry that offers the artist one of the richest and most rewarding environments for his own kind of expression. ●

SET DESIGNING FOR SUMMER THEATER:

(Continued from page 197)

a triangular brace screwed to the stile as sketched in Figure 7.

To batten a drop, enough lengths of lumber to run twice the full width are needed. Lay the top of your drop along the edge of the battens and tack with a double row of tacks to the width of the lumber. When finished the top of the drop will be tacked to two or more battens placed end to end. To strengthen the apparently weak joints held together only by the cloth of the drop, glue battens over the cloth like a sandwich, being careful that joints do not come opposite each other. Fasten with screws. The battens serve each other as cleats. The same procedure is followed on the bottom of the drop, although sometimes half round wood with about a three inch diameter is used instead of the one by three battens as this facilitates rolling and unrolling the drop. Figure 8 shows both the square and the round types. ●

In the next issue of DESIGN, another article will deal with scenery painting, and the special techniques of lighting the painted set.





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